Video Clips Go To The Movies

Two Firms Exploiting Film/Music Audience Crossover

by KIM FREEMAN

NEW YORK—Music clips continue to make inroads in yet another market, as two companies hit theatre goers and owners with concert shorts and vignettes as frontrunners to feature films. Both the Los Angeles-based Music Theater Network (a division of R&R Entertainment) and Music Motions here see the venture as today's alternative to the cartoon and film shorts of the past.

MTN's first project, Concert Cinema, was set to debut Sunday (1) as five-minute concert footage clips of Duran Duran the Police and Van Halen opened various films in 700 movie houses throughout the U.S. and Canada. Music Motion's first effort is Carly Simon's "It Happens Every Day," a video produced exclusively for theatre use that opened June 1 at the Davis Theatre in Dothan, Ala., and moves into seven U.S. cities starting July 6 at the eighth Street Playhouse in Manhattan.

While both firms are operating on the premise of improving the moviegoing experience and exploiting the crossover potential of film and music audiences, each is following a different means to that end.

Concert Cinema makes its clips available with and without 15-second commercials. Sponsored clips are available free of charge, while those without sponsorship are rented to theatre owners for approximately $200 per month. Robert Kardashian, president of R&R Entertainment and co-founder of MTN, says that 600 of the 700 outlets using the clips this summer have opted for the sponsored version. Fashion designer Pierre Cardin is MTN's first client, having invested a reported $1,000,000 for the brief tags.

One of MTN's selling points is a market research setup whereby film and video demographics are matched to give advertisers the ideal buying audience. As an example, Kardashian notes that Duran Duran footage will open "Gremlins" and the Police will kick off "Ghostbusters." He adds that a test of 10 markets using an Apple Computer-sponsored David Bowie clip resulted in an 83% recall rate after 24 hours and garnered positive reaction in viewer questionnaires. Kardashian says he hopes "Madison Avenue executives will take note of the effectiveness of the soft sell approach."

In addition, the company has invested $500,000 into developing a system to transfer video to 1:85/1 35mm film without loss of clarity or frame alignment. Kardashian says R&R is awaiting a patent on the device.

While reluctant to discuss cost breakdowns, Kardashian notes that owners of the concert rights, whether labels or artists, were paid for use of the footage, covering everything from song publishing fees to musician scales.

Music Motions is operating on a smaller scale and has not incorporated the advertising angle. The firm's Carly Simon video was produced by the company's president and founder Tom Hayes, and funded by his partner Shanti Hovanian, a real estate developer. The piece is rented to movie houses for $200 for the first month and $50 for the months following.

Hayes says the company's primary goal is to give one theatre an edge over the next, and that Music Motion clips subsequently follow the same market exclusivity distribution paths associated with feature films.

At present, Simon is Music Motion's only client, but Hayes claims to be negotiating with several established artists. He says Simon viewed the idea as a promotional venture and neither she nor her label, Warner Bros., was paid for their involvement. He notes that "It Happens Every Day" was a prototype for the company, and that the issue of payment to artists and labels will be dealt with on a case by case basis in the future. Simon's artsy vignette is tagged with a credit trailer including "Soundtrack available on Warner Bros."

Both Concert Cinema and Music Motions are using small "snipe" advertisements in film and theatre listings to promote their products.

SOLO SCENTS—Capitol/EMI America executives celebrate the signing of former J. Geils Band lead singer Peter Wolf and the release of his debut solo album, "Lights Out." Toasting each other, from left, are Capitol/EMI Music Group chief operating officer Don Zimmermann, EMI America president Rupert Perry, Capitol Records Industries president Jim Mazza, Wolf and Bhaskar Menon, chairman and chief executive of Capitol/EMI America/Screen Gems Music Group.

Chartbeat

Prince Keeps Springsteen Humble

By PAUL GREIN

Bruce Springsteen notches his second No. 1 album this week with "Born In The U.S.A." (Columbia). But the Boss' single "Dancing In The Dark" holds at number two on the Hot 100 as **Prince's** "When Doves Cry" vaults to No. 1.

Prince's smash has risen to No. 1 on the pop chart in just six weeks, which is as fast as any single has climbed since **K.C. & the Sunshine Band's** "That's The Way (I Like It)" did the trick in five weeks in 1975.

Only three other singles so far in the '80s have climbed to No. 1 in six weeks: **Diana Ross & Lionel Richie's** "Endless Love," **Paul McCartney & Stevie Wonder's** "Ebony And Ivory" and **the Police's** "Every Breath You Take."

"When Doves Cry" also holds at No. 1 on this week's dance/disco chart, making it the first single to top Billboard's pop, black and dance charts simultaneously since **Michael Jackson's** "Billie Jean" last year.

Only two other singles have simultaneously topped all three charts since Billboard inaugurated the dance chart nearly 10 years ago. **Chic's** "Le Freak" did it in December, 1978; **Diana Ross'** "Upside Down" (produced by Chic's **Bernard Edwards** and **Nile Rodgers**) scored in September, 1980.

Several other records in the past 10 years have topped all three charts, but not the same week. The most recent was **Deniece Williams'** "Let's Hear It For The Boy."

"Doves Cry" is Warner Bros.' first single to reach No. 1 in just six weeks since **America's** "A Horse With No Name" in 1972. But it's not Warner's all-time fastest breaking hit. That title is still held by **Frank & Nancy Sinatra's** "Something Stupid," which reached No. 1 in its fifth week in April, 1967.

(Just think what might happen if Prince and Nancy Sinatra ever doubled up for a single; it might *debut* at No. 1!)

But "Doves Cry" is Warner's first single to top the pop, black and dance charts (simultaneously or not) and only the second for the WEA group of labels, following "Le Freak."

The triple-format appeal of "Doves Cry" seems to be what gave it the edge over "Dancing In The Dark," which is being played only on pop-rock stations. And since "Doves Cry" came from behind to overtake "Dancing," it now appears unlikely that Bruce Springsteen will snare a simultaneous No. 1 album and single.

But the Boss can console himself with the week's No. 1 album. It's Springsteen's second band-oriented pop album in a row to top the chart, following 1980's "The River." Springsteen's 1982 acoustic album, "Nebraska," peaked at number three.

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Idol Worship: **Billy Idol** notches his first top 10 album this week as "Rebel Yell" (Chrysalis) jumps two points to number nine in its 32nd chart week. With **Huey Lewis & the News'** "Sports" dipping to number two, Chrysalis has two albums in the top 10.

It's not the first time the label has pulled this off. From January to March, 1981, Chrysalis was represented in the top 10 with both **Pat Benatar's** "Crimes Of Passion" and **Blondie's** "Autoamerican."

But it is impressive that the label has repeated that success with two different acts, and with two acts that

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Garden Calls Judas Priest Damage 'Minimal'

By STEVEN DUPLER

NEW YORK—Eyewitnesses to the June 18 Judas Priest concert at Madison Square Garden paint a picture of violence, vandalism and injury that might make the Garden think twice about having the British rock group return. An MSG spokesman, however, insists that the venue's booking policy will remain unchanged, saying the damage was "minimal."

According to Madison Square Garden vice president for booking Rob Franklin, "We've had other incidents similar to this in the past. We've seen damage to the arena, profanity from the stage, audience complaints, fireworks—still, we've never banned any act from appearing here for any reason."

Franklin blames the daily tabloids here for "making more out of the incident than it deserved," saying, "There was no riot, no injuries occasioned that we're aware of. Madison Square Garden is still in business and still in the rock'n'roll business."

Eyewitnesses to the scene (Franklin wasn't present during the vandalism) give a somewhat different account. "It was a scene of total disbelief," says one. "There were at least a couple of thousand foam seats flying through the air toward the stage. I was hit by at least six of them, and was also hit by a flying bottle. The band didn't seem to egg anyone on, but they definitely seemed amused.

"I don't know how many people were hurt, but I did see someone who was cut and bleeding taken out of the crowd. The security was nothing—the aisles were totally packed, bottles and fireworks flying all around."

Another eyewitness describes seeing "at least one person have an M-80 (firecracker) explode practically on top of her head. People ran to her assistance," she continues, "She was definitely injured. I don't know what the exact extent of the damage was, but I was present at the Joe Jackson concert two days after the Judas Priest show, and they had replaced the seat cushions on entire blocks of seats inside the Garden. I've been to other Priest concerts and they were never anything like this one."

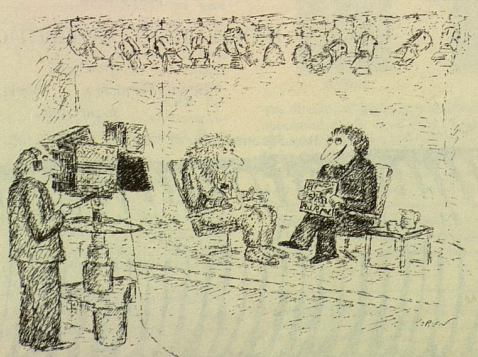
John Sher, promoter of the concert, says that he has yet to receive a damage estimate from the Garden, but he estimates that "there weren't even 1,000 seats destroyed. It was just a combination of circumstances," says Sher. "You had a sold-out house, a hot ticket. It was a predominately male audience, the first week of summer, with a lot of kids just finishing high school.

"I was in the middle of it, and I experienced no great fear or feeling of violence or rioting going on. It was just thousands of kids who got a little rambunctious."

Sher is uncertain about whether Judas Priest will return to the Garden, saying only, "The band is still in the middle of a tour. No one has said positively or negatively whether the band will be re-booked into the Garden.

"However," he notes, "there aren't that many acts today who can sell out the Garden, and Priest is definitely one of them. So, if they want sellout shows, they have to deal with the greater amount of damage that will be inflicted during a hard rock show as opposed to most pop concerts."

The provisions of Sher's contract with the Garden require that he be adequately insured in case of just such an occurence. He confirms that the damage will be covered by the insurance, although the Garden has yet to deliver an estimate of the repairs.



"Stab is with us tonight to try very hard to say something coherent about his new album."

Drawing by Koren: © 1984 The New Yorker Magazine, Inc.

Olivia Eyeing Pop Crossover Via New Label

OAKLAND—Current releases from two former major label acts, Alicia Bridges and Tret Fure, are being groomed as crossover vehicles for the Olivia Records combine, a pioneering women's music line based here. Bridges and Fure are being targeted to a conventional pop market via Olivia's young Second Wave subsidiary, created late last year.

According to Judy Dlugacz, the Olivia principal who is overseeing the Second Wave project, the decision to launch a second label evolved in response to Olivia's strong image as a women's label. Since that line's original roster has continued to address issues integral to the more specialized women's music market, Second Wave has been designed as a separate label identity.

Fure, who recorded for MCA in the early '70s, has since re-emerged in session work for other artists, including several Olivia acts, while Bridges, the Atlanta-based songstress who reaped a major disco hit for Polydor with 1978's "I Love The Night Life," comes to Second Wave as a dance-oriented pop and rock act. The new label will be undertaking its first video promotion push for Bridges.

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